

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Wind Symphony

joined by the

Brass Choir

and

Concert Band

Stephen Chenette, conductor

Sunday, January 27, 1991 at 2:00 pm

MacMillan Theatre

PROGRAM

Feierlicher Einzug

Richard Strauss

Hannaford Overture

J. Scott Irvine

Concerto for Tuba
Prelude and Fugue
Scherzo
Finale

Gary Kulesha

Alex Kidston, tuba

Intermission

Eroica: Variations and Fugue on a
Promethean Theme, Op. 35

Ludwig van Beethoven
arr. Lothar Klein

The Pines of Rome
I. The Pines of the Villa Borghese
II. The Pines Near a Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

Ottorino Respighi
trans. Guy M. Duker

TODAY'S ARTISTS

This afternoon's conductor, **STEPHEN CHENETTE**, became a professor at the Faculty of Music in 1972. In addition to teaching trumpet, orchestral repertoire for winds, and brass chamber music, he serves as a conductor of the Concert Band, Wind Symphony and Brass Choir. He is Secretary of the International Trumpet Guild, and a faculty member at the National Music Camp of Canada, where he conducts the Faculty Staff Wind Ensemble.

After graduating from the Curtis Institute of Music, he performed for sixteen years in major symphony orchestras, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony. He has studied conducting with Leonard Bernstein, Frederick Fennell, Hans Swarowsky, Richard Lert, Jean Morel, George Trautwein, and William R. Smith. In the summer of 1986, he was a visiting teacher of wind literature and conducting at the University of Calgary.

ALEX KIDSTON began his musical training at the age of nine, playing tuba with the Kirkland Lake Brass Band. His formal training began at the University of Guelph with Jane Noyes of the Kitchener-Waterloo Symphony Orchestra. After one year, Alex transferred to the University of Toronto to study with Mark Tetreault of the Toronto Symphony Orchestra. After attending the Chautauqua program in New York, Alex went to New York City, where he freelanced and studied with Toby Hanks at the Manhattan School of Music. He has since returned to Toronto to complete his performance degree. He appears today with the Wind Symphony as a result of a concerto competition audition at the Faculty of Music. Alex has been principal tubist with youth orchestras in Kitchener, Guelph and New York City, and has appeared with the Mississauga, University of Toronto, Manhattan School of Music, Hunter College, Chautauqua School of Music, and Toronto Symphony Orchestras. Other ensembles he has performed with include the Band of the Ceremonial Guard in Ottawa, Horns of Plenty Brass Quartet in New Jersey, Weston Silver Band, and the Yale University, Manhattan School of Music and University of Toronto Brass Ensembles.

NOTES

Feierlicher Einzug

Richard Strauss

Brass instruments have always been associated with ceremonial festive music, and the Brass Choir opens today's concert with a processional. From a quiet beginning, it builds to a grand climax. Strauss' *Feierlicher Einzug* was written in 1909 as an investiture march for the order of the Knights of Johannes.

Hannaford Overture

J. Scott Irvine

Hannaford Overture was composed in celebration of 1986, the International Year of Canadian Music. It was originally written for brass band and is dedicated to the members of the Hannaford Street Silver Band who gave the first performance in October, 1986. In 1990, the composer rescored the work for concert band. In April of 1991, the work (in its original version) will be available on a CBC SM5000 recording featuring the Hannaford Street Silver Band, conducted by Stephen Chenette. In a version for brass choir, it has been performed at Yale University, the Manhattan School of Music, the University of Toronto, and the National Music Camp of Canada.

J.S.I.

SCOTT IRVINE is a graduate of University of Toronto's Faculty of Music and is active as a composer and tuba player. His works have been played across Canada and have been recorded for broadcast by the CBC and CJRT. Most recently, he composed music for a children's album featuring Leo McKern and the Hannaford Street Silver Band.

Concerto for Tuba

Gary Kulesha

My *Concerto for Tuba* was commissioned by the Ontario Arts Council for the Scarborough Concert Band in 1979. It was the result of Scott Irvine -- one of Canada's leading tubists and a close friend of mine since high school -- finally getting me to agree to write this concerto. Having planned from the start to make this piece available in both band and orchestral forms, I orchestrated simultaneously for both ensembles, and I regard neither as being the "original." The premiere was performed by Scott Irvine and the Etobicoke Philharmonic. Less than a month later, Sal Frattia did the band premiere with the University of Toronto Concert Band conducted by Stephen Chenette.

The work is in three movements, of which the first, Prelude and Fugue, is by far the most substantial. In fact, it lasts more than half the piece, and I have authorized separate performances of it. After a brief prelude, the tuba states the fugue subject over a timpani pedal point. The structure from this point is exactly like that of a traditional fugue, with an exposition, episodes, and

middle and final entries. The tuba is frequently called upon to do elaborate accompanying figures, rather like a cello. After the final set of entries, the tuba has a cadenza which leads to a quiet coda. The second movement is a Scherzo and Trio that needs no explanation. The Finale is a brief but bravura movement. It is cast in rondo form, and is basically in two halves. After a tutti climax, the tuba begins the movement again, with percussion accompaniment. This time, the following episodes lead to a virtuoso display on the tuba over a building tutti. The ending is forceful and definite. - G.K.

GARY KULESHA is active as a composer, conductor, and pianist. His works have been commissioned and performed by several noted artists, including most of the orchestras in Canada, the Cleveland Orchestra, the Manitoba Chamber Orchestra, James Campbell, Maureen Forrester, Vladimir Orloff, Angela Hewitt, Arraymusic, the Guelph Spring Festival, the Elora Festival, the CBC, and Radio Netherlands. Mr. Kulesha is currently Composer-In-Residence with the Kitchener-Waterloo Symphony Orchestra, a position he will hold until the end of 1991. He has been Composer-In-Residence for the Ontario Federation of Symphony Orchestra's Youth Orchestra Conferences (1987, 1989) and this year was the first Composer-In-Residence at the Festival of the Sound. He is also the Artistic Director of the Composer's Orchestra in Toronto. In 1986, Mr. Kulesha received the PROCAN Award for Classical Composition, succeeding such other composers as R. Murray Schafer and Harry Somers; he is the youngest composer ever to be so honoured. In 1990, the *Third Chamber Concerto* was nominated for a Juno Award as Best Classical Composition.

**Eroica: Variations and Fugue on a
Promethean Theme, Op. 35**

Ludwig van Beethoven
arr. Lothar Klein

In October, 1802, Beethoven sold to his publishers two sets of variations for piano, of which he wrote: "...I have included them in the numerical list of my greater musical works, and this all the more because the themes are original." The better known of the two sets is his Op. 35 in Eb which includes a coda and fugue. Because Beethoven later used this theme in the fourth movement of his *Third Symphony*, the Op. 35, is usually subtitled "Eroica", but he had used the same theme earlier in the finale of the Prometheus ballet music and in the Contradance No. 7. The setting for Concert Band includes thirteen of Beethoven's eighteen variations.

LOTHAR KLEIN is Professor of Theory and Composition in the Faculty of Music. German-born, he studied composition in Berlin with Boris Blacher, and received his academic training in the U.S. He holds a Ph.D. degree from the University of Minnesota. His music has been performed by major orchestras in Canada, the United States and Europe, and at international music festivals at Tanglewood, Mexico City, and Berlin. He has provided the following comments:

"Necessity, the mother of invention, is responsible for this instrumental reworking of Beethoven's *Promethean Theme Variations*. As a teacher of band scoring, not able to find a convincing text, each variation formed a weekly class assignment, with my solution being demonstrated the next week. In

musical terms, their original aspect might be found in the fusion of modern wind sonorities - complete with saxophones, muted brass, and chimes - within the Beethoven style. At best, the comparison might be made with Stravinsky's reworking of Bach; at worst, with Schoenberg's instrumental forcefeeding of Strauss waltzes."

The Pines of Rome

Ottorino Respighi

The *Pines of Rome* is one of the most brilliant works in the symphonic repertoire, and becomes a virtuoso showpiece for winds in the transcription by Guy M. Duker. In Respighi's words, he "uses nature as a point of departure, in order to recall memories and vision." The trees, which dominate the Roman landscape, "become testimony for the principal events in Roman life." The composition is a suite in four connected movements. Robert Sherman has written the following notes:

With a jubilant clatter, we are swirled up immediately in the fun and games of children at play under the *Pines of the Villa Borghese*. Blatant themes pour out (complete with a ditty that is evidently the bambinos' equivalent of *Ring around the Rosy*, and clashing harmonies add up to an exciting tonal romp. Muted timbres and an eerie chant are the prime ingredients of the *Pines near a Catacomb*. The music recalls the martyrdom of the early Christians, with a chant that "rises from the depths, re-echoes silently, and is then mysteriously silenced." Some of the most glowing pages in all Italian music follow in the *Pines of the Gianicolo*. Respighi instructed that a recording of a nightingale's song be played from the orchestra, near the end of the movement. Throbbing rhythms take us abruptly to the *Pines of the Appian Way*. Again we are travelling back in time, but instead of recalling the burial grounds at the Catacombs, we are marching with the legions of the Roman Empire. "To the poet's fantasy appears a vision of past glories. Trumpets blare, and the army of the Consul advances in the grandeur of a newly risen sun towards the Sacred Way, mounting the Capitoline Hill in final triumph."

MacMillan Theatre

Fred Perruzza, Director of Theatre Operations

Jim Earls, Technical Assistants

Scott Thom, Technical Assistants

UNIVERSITY OF TORONTO BRASS CHOIR

Trumpets

Tim Birtch
Jason Czuba
Scott Harrison
Melody Stepto

Horns

Jason Galamaga
Sam King
Jane McKay
Julia Yang

Trombones

John Balsillie
Alison Gray
Ross Harwell
Dean Pattison

Tuba

Paul Bird
Nicola Irwin-Childs

UNIVERSITY OF TORONTO CONCERT BAND

Flutes

Holly Durant
Tamara Fisher
Ramona Hoffmann
Lynn Kernohan
Paula Kowalchuk
Rhonda Lennie
Chia Ling Li
Kim Morris
Sandra-Jean Price
Trevor Rines
Kimberley Schemelt

Bassoons

Alexandre Popovic
Daniel Restivo

Saxophones

Scott Apted (alto)
Matthew Reid (alto)

Horns

George Nicolson
Chris Whitehead
Sarah Zeegan

Trumpets

Dean Goddard
Scott Harrison
Jason Lill
Sharon Lucy
Mary-Lou DiTacchio
Stacey Wright

Trombones

Matthew Bartha
Stephanie Dadds
Blair Dewan
Israel Harriott

Euphonium

Mike Hetherington

Tubas

Kevin Anderson
Stuart Brawley
Kristine Trace

Percussion

Jon Saulnier

Clarinets

Leah Cabardo
Victoria Carlton
Sandy Jeronimo
Bernadette Ko
Christina Leeds
Christopher Matey
Rebecca McDougall
Andrew Thompson
Mark Vining

UNIVERSITY OF TORONTO WIND SYMPHONY

Flutes

Kate Anderson
Anna Bentley-Taylor
Patricia Clarke
Aviva Dayan
Rachel Klassen
Lisa Norman
Carolyn Stonks

Piccolo

Kate Anderson

Oboes

Sheerene Celatre
Ka Lung Fong

E♭ Clarinet

Justin Diggle

B♭ Clarinets

Justin Diggle
Joanne Krzyzskowski
Nicole Landis
Samina Malik
Stefan Pisocky
Linda Switt
Hsiao-Ling Tsai

• Manager-Librarian

Assistant Conductor

Jeremy Hughes

Bass Clarinet

Stefan Pisocky

E♭ Contra-Bass Clarinet

Jeremy Hughes

B♭ Contra-Bass Clarinet

Andrew Thompson

Bassoons

Christine Cardinal
Daniel Restivo

Contra Bassoon

Catherine McDonnell

Saxophones

Jason Arcega (alto)
Robert Carli (tenor)
Joseph Tetreau (baritone)

Horns

Jason Galamaga
Sam King
Jane MacKay
Ruth Woodward

Trumpets

Colleen Boyes
Lovene McCalla

Lori Moore

Paul Noble-Gresty
Gianpetro Posocco
Kevin Turcotte

Trombones

William Carn
Allison Gray
Stephen Yeun

Euphonium

Ty Watson

Tubas

Paul Bird
Nicola Irwin-Childs
Sasha Johnson

Percussion

Craig Hunter
Richard Moore
Morris Palter

String Bass

Brian Joyce*

Piano

Andrea Stoneman

Celeste

Jason Galamaga

Harp

Agnes Lee